

NEW YORK THEATERS

New York, March 25.—Although Mrs. Fiske's Becky Sharp is familiar to our theatergoers, the Lyceum Theater held a large audience Monday night, when this favorite actress began an engagement in her well-known impersonation of Thackeray's heroine, Becky Sharp. As the years roll by Mrs. Fiske's art broadens, until now her interpretations of strong dramatic roles have become a standard. Becky Sharp, as now presented by her, is appealing, and on the opening night elicited much vigorous applause. An interesting feature of the performance was the first appearance of Henry E. Dixey as a member of Mrs. Fiske's company. He was seen in the character of the Marquis of Steyne and gave a vivid embodiment of that vicious old gentleman. The entire performance was a most enjoyable one, and at the end of the last act the fair star was obliged to make a speech of thanks before the audience would leave the theater.

"As a Man Thinks," a play by Augustus Thomas, is a bit and should run the season out at the Thirty-ninth Street Theater. It is this way: A man believes his wife is untrue to him and has good reason for so thinking, but in spite of incriminating circumstances she is as pure as the driven snow, or words to that effect. In one of the big scenes the father of the wife inadvertently tells his son-in-law the wife is a prostitute. At this time John Mason, as a rabbi, interposes and proves the wife innocent of all evil intentions. Of course, the play ends here. As a rabbi, Mr. Mason has never done better work. Chrystal Henle lends valuable assistance in the role of the wife. Mr. John Flood, although somewhat melodramatic, is excellent in the part of the husband. When Mr. Thomas wrote "The Witching Hour" it was believed that he had reached the pinnacle of his power as a playwright. But "As a Man Thinks" will live long after the former play has been forgotten.

Last week at the Bijou Theater a new play called "The Confession" was produced. It was a melodrama, but not of the Krays type. There are no mechanical effects, but a straightforward story somewhat like this: A woman has confessed to a priest her knowledge of a crime, later an innocent man is accused, but the priest will not divulge the confession. At the end the guilty man himself confesses and all ends as good melodrama should. Orrin Johnson is an impressive priest. The cast also includes Theodore Roberts and Ralph Delmore.

At the New Amsterdam Theater "The Pink Lady" has hit the bull's-eye and captured the great New York public. Miss Hazel Dawn, a notable actress, is the pink lady. She is a handsome young woman, with lots of magnetism and an excellent voice, which she uses to advantage. The entire performance is a spirited one and most enjoyable. The opera has half a dozen melodious songs and two or three rattling good choruses. In this production Klaw & Erlanger have excelled themselves, as nothing quite so gorgeous in the way of scenery and costumes has ever before been shown on the local stage. "The Pink Lady" has received a cordial welcome, and should stay in town all summer.

Gaston Mayer, the well-known London producer, arrived in New York last week, bringing with him a contract signed by M. de Barry, the most famous of the Comedie Francaise celebrities. She comes under the management of Liebler & Co. next season. The French actress began a twelve-week engagement in New York in October, appearing in a repertoire of modern plays now being selected for her use. Mme. de Barry will play all her roles in English, in which she is as fluent as in her native tongue. In private life Simone de Barry is Mme. Casimir-Perier, daughter-in-law of an ex-President of the French republic. She is looked upon in Europe as the logical successor of Sarah Bernhardt. She has had an interesting career, beginning eight seasons ago, when at the Gymnase Theatre in Paris she appeared in the leading role of "Le Detour," written by Henri Bernstein. The entire repertoire of her triumph in this play spoke of her author as an "absolutely unknown young man. Since that time their careers have been more or less identical, as she has created leading roles in the most successful of his plays. Among these have been "Le Bercail."

One of the features of the Easter celebration in this city will be a concert at the Columbia Theater Monday afternoon, April 2, by Victor Herbert and his orchestra, assisted by soloists who cannot fail to command the immediate attention of the Washington public. It will be the first of a series of concerts that have been arranged, and will be managed by W. L. Radcliffe, of the Radcliffe Bureau in this city. This series will extend continuously over a period of several months. Accompanying Mr. Herbert on this tour will be a company of concert and grand opera soloists. Included in the Washington programme will be a number of selections from Mr. Herbert's new opera, "Nations," that as the great American grand opera has had the musical centers ago since the date of its first production, hardly a month ago. This music will be heard for the first time in this city on Easter day.

Casino Concert To-day.
The programme for the concert at the Casino Theater to-day will include the Empire State quartet, whose excellent vocal and comedy talents made them so popular in last week's bill; Bouldin and Quinn, the musical comedians; Loe Gordon, dramatic soprano, in operatic selections; Stanley and Holt, singing comedians; the Sebino Trio, harp and flute soloists, and other clever entertainers. The popular motion picture play will round out an unusually attractive performance.

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(called in the Louis N. Parker version "The Redemption of Evelyn Vaudray," "La Ratale" ("The Whirlwind"), "Le Voleur" ("The Thief"). More recently she created the part of the benevolent in "Chatterbox" and the assistant in the naturalistic school of acting, having rejected the make-up box entirely. She believes the stage to be a cinematograph of life and not a play show, and for this reason refuses to enhance her natural beauty by the aid of the "paint pot," as she calls it. Often she will purposely disorder her hair to gain the effect she desires. Withal she is considered one of the handsomest women of the Parisian stage.

When "The Deep Purple" was put on at the Lyric Theatre some months ago, Inspector McCluskey was among the first to see a performance. In the play there are a number of policemen, and the authors showed the proportion to be 4-3 dishonest to 1-3 honest. Inspector McCluskey declared this to be an unfair division. The management thereupon addressed letters to editors of newspapers all over the United States, explaining the situation, and asking the agency of the honest honest in each editor's community. The hundreds of replies received indicate an editorial belief in a preponderance of police rectitude. According to their promise, therefore, the manager will make the most of "The Deep Purple" reflecting on the police as a class, and from now on the force generally will be hailed, the exceptions being shown on the stage merely to remove the rule.

Thursday afternoon, April 20, is the date set for the all-child performance of "Pomander Walk," at Wallack's Theater, when the receipts will be given to St. Mary's Free Hospital for Children. A number of charitable and benevolent women, led by Mrs. James Speyer, are working for the success of the novel entertainment. The Manhattan Opera House, built for Oscar Hammerstein for grand opera, has been turned into a combination house for traveling companies, under the booking agency of the Shuberts. Next to the Metropolitan Opera House it is the largest place of amusement in this city. The first attraction was H. B. Warner in "Alias Jimmy Valentine," which ran all last week. The capacity audience contributed a bit here and there in Collier, who will be recalled as the parent of a particularly clever child actor. The elder Collier insisted that all the actors of a part-parent that he should witness the opening performance, which was Monday in Dover, N. J. Mr. Collier, unable to obtain permission to absent himself from the cast of his own attraction, complained to the management, whereupon they came to his relief by giving him the first performance at a matinee instead of a night one. So this happened: Mr. Collier, the other authors, and a bunch of newspaper folks, not journalists, traveled to Dover on three special cars Monday morning, and Mr. Collier was able to return to town in time for the night performance at the Comedy Theater.

Lieber & Co., who have become the most active of our managers, have accepted for early production a new four-act play entitled "As It Was in the Beginning," by Wigney Percival, of their "Pomander Walk" company. The story of a husband and wife whose early poverty has been replaced by a prosperity that finally separates them. The scenes are laid in South Africa, a region with which Mr. Percival is familiar. Mrs. Fiske will soon produce at the Lyceum Theater a new comedy, in which she and Henry E. Dixey will have the leading roles. Manager Al McLean sends word that he has decided to start Fiske O'Hara's spring tour in "Wearing of the Green" April 2 at Detroit. There will follow engagements in Cincinnati, Pittsburgh, Rochester, and Syracuse, closing May 7 in the latter city. Next season he will appear in a new romantic Irish drama by Theodore Hart Bayre, the story of which is founded on one of Moore's poems. The vivacious and alluring Marie Quinn is still his leading lady, and a good one, too. He will spend his summer vacation at his 20-acre farm near New Canaan, Conn. Although of Irish descent, he was born in Salem, Mass., almost under the shadow of Bunker Hill.

George C. Tyler, managing director of Liebler & Co., has gone to the desert of Sahara. JEROME H. EDDY.

Cosmos Concert To-day.
Among the acts secured for the concert to-day are Franz Meisel, the gifted violinist, in new selections; the Transfield Sisters, novelty musical act; Vida and Hawley, comedy character studies; Mr. and Mrs. Byron Spain, eccentric comedy; Mitzie Admont, vocal and instrumental imitations, and Ruby Raymond, singing comedienne. The orchestral numbers include the "Waltz" overture, excerpts from "The Dollar Princess," three dances from the Henry VIII suite, and popular numbers.

Barrett Lecture.
In the description of the Mexican revolution which Robert S. Barrett, the Mexico City newspaper man, will give at the Columbia Theater to-night, he shows a most interesting collection of pictures graphically illustrating many of the phases of the situation. The American army is shown on one side of the Rio Grande, while on the other it is the federal troops and the outposts of the revolutionists. The picture of Gen. Blanco and his army, ready for a charge, shows the character of the men who are behind the present move against the Mexican government. Mr. Barrett was for twelve years a newspaper man in Mexico City, and until recently was the editor of the Mexico City Daily Record, the largest afternoon daily published in that country.

The Auto Play.
From the Cleveland Plain Dealer.
"I see that a London chauffeur has written a play."
"Wonder if it shows the divine spark."

WASHINGTON GIRL WINS SUCCESS.

Adele Rowland, who is one of the principal players in Sam Bernard's "He Came from Milwaukee," at the Belasco this week, is another of the bright Washington girls who have adopted the stage with so much success. Miss Rowland was born and educated here and was engaged in this city by Richard Clark for his production of "The Maid and the Mummy." Her professional debut was as a chorus girl in the above-mentioned attraction, which opened in Chicago. Understudying the leading woman or prima donna, she got her first chance after being with the company only seven weeks. Since then she has played prominent parts in "The Mayor of Tokyo," "The Spring Chicken," "The Hurdy-Gurdy Girl," and other Clark shows. Her last appearance in this city was with Hattie Williams in "The Little Cherub," in which production she played Miss Williams' part during the latter's illness in Boston last season. At the rate she has been making in the musical comedy world, Miss Rowland's many local friends may soon expect to see her name blazoned in electric lights at no distant date.

COMING ATTRACTIONS.

At the Belasco Theater next week William A. Brady announces the appearance of that eminent actor, Robert Mantell, who will appear in a repertoire of Shakespearean and legitimate plays. Mr. Mantell is one of the few actors on the stage to-day who has won instant artistic and financial success in presenting exclusively the classic drama. This present tour will be the last he will make in America for some time, as during the next season or two his manager, Mr. Brady, has arranged an extensive Australian tour. During his coming engagement at the Belasco Mr. Mantell will appear in the following admirable selection of plays: "King Lear," "Hamlet," "As You Like It," "Richard III," "Othello," "Macbeth," "Merchant of Venice," and "Richard III." Manager Brady has provided a lavish scenic production for each play, and an unusually capable supporting company, which will include Mr. Mantell's wife, the beautiful and brilliant Marie Booth Russell, as leading lady; Fritz Leiber, a new leading man from the London stage, where he has won the support of the foremost; Mr. Brady, in England; Agnes Elliott Scott, Henry Fearing, and Alfred Hastings. The regular box office sale begins to-morrow morning.

Next week the Columbia Theater will be turned into a veritable hippodrome of magic, when Thurston, the great magician, opens his engagement there on Monday night. Two carloads of special apparatus and twenty people as assistants are necessary for Thurston's performance. One hundred new illusions, combined with twenty-five new illusions, with Theodore Hambers, the great shadowist, as an added attraction, present what is claimed the largest and most spectacular magic show ever given. Thurston's principal illusion this season is "The great auto mystery." Special features will be added at the Saturday matinee for the delight of the children, with whom Thurston is a great favorite.

Chase's next week will have as headline-chief Nat M. Willis, "the happy tramp," telling of his "trip to London by cattle ship." The extra added attraction will be J. C. Nugent and company in Mr. Nugent's own comedy company, entitled "The Square." Horace Wright and Rene Dietrich, "the some," what different singers, will present a musical comedy number rated as one of the most pronounced hits of this season. Hyman Meyers, noted as "the man at the piano," is the special feature. The Six Dancing Damoses in their fascinating solo and ensemble dancing, have been secured. The sensational Boises will present their thrilling hippos and dance. Arnold and Durand, the instrumental grotesques, and the admirable daylight motion pictures of travel scenes in Indo-China complete the bill.

A Sam Bernard Story.
No comedian in the world to-day has a larger personal following than Sam Bernard. Ever since his early hits at the Casino and Weber & Fields, his ludicrous and pathetic wrestle with the English language has endeared him to amusement lovers. Mr. Bernard has made a profound study of the German character, and while he is a great admirer of the culture and scientific achievements of his "adopted language," he occasionally runs across some amusing incident. He tells the following conversation which he overheard the other day in South Africa, where he was where he had stopped, while on motor trip, for a glass of buttermilk.

"The German boy who presided over the soda fountain was plainly accustomed to patrons who did not speak his own mind, and his habit of thought was difficult to change.

"Plain soda," said a stout woman at the counter.

"You had vanilla or you had lemon?" calmly inquired the Teutonic lad.

"Plain soda—without stirup! Didn't you understand me?" demanded the woman testily.

"Yes, I understand," came from the placid, tow-headed German youngster, whose countenance seemed never to change in expression, but yet kind of a "stupid" look. "Midout lemon? Or midout vanilla?"

French Opera Company.

An important event in Washington's musical history will be the coming engagement at the Belasco Theater of Jules Layolle's French Opera Company from the French Opera House, New Orleans. The fame of this organization is worldwide, but it was not until last spring that theater managers throughout the country were able to convince M. Layolle of the wisdom of a trip through the larger cities of the country at the conclusion of his New Orleans season, which is always closed with the Mardi Gras festivities. The tour last spring was a series of ovations, and it was announced that a similar supplementary season would be played this spring. The opening opera of the coming engagement will be Massenet's "Manon." This will be its first presentation in this city. Mile. Marie Louise Rolland, who created the role here, during the engagement the sensational opera of the age, "Thaïs," in which Mary Garden made her New York debut, will be presented, as will Gounod's "Faust," Massenet's "Herodias," and Saint-Saens' "Samson and Delilah."

Hungarian.
When "The Seven Sisters" was in the course of preparation at Daniel Frohman's Lyceum Theater, in New York, some one suggested that instead of retaining the foreign localization, it ought to be Americanized. The retort was:

"What, try to Americanize the domestic condition of seven daughters where six of them are held back in short frocks, pinafores, and pigtail braids until the oldest one is married off? That would not be a domestic, farce—it would be tragedy."

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WASHINGTON TENOR

WILL SING IN OPERA

Richard P. Backing Engaged

for "Girl of Golden West."

Henry W. Savage, of the Savage Opera Company, New York, has engaged Richard P. Backing, of this city, in a three years' contract. Mr. Backing has been engaged for one of the leading tenor roles of the English production of Puccini's "Girl of the Golden West" which

will be produced by the Savage Grand Opera Company in New York next October. He is also to prepare the principal role of Johnson in the opera, in which he is to alternate a limited number of times during the thirty weeks' tour of the company.

The contract was entered into between Mr. Savage and Mr. Sydney Lloyd Wrightson, after the former heard Mr. Backing at the Belasco Theater on Saturday, February 18, at which time he sang several numbers for the impresario, who pronounced him the possessor of an exceptional voice.

Mr. Backing is twenty-seven years of age and has studied for the past six and a half years with Mr. Wrightson, who has been his only teacher. He is a graduate of the Washington College of Music of this city. At the present time he is tenor soloist in Calvary Baptist Church. He was born and raised in Washington, and is one of the most popular of our local singers. He sings with an elevated artistic conception and is a sincere and conscientious artist.

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Tues. April 4....."Richard III".....Fri. April 7....."Macbeth"

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Thurs. April 6....."Richard III".....Sun. April 9....."Richard III"

Mail orders filled when accompanied by remittance. Telephone for seats, Main 18. This will be Mr. Mantell's last appearance in Washington for a long time. His plans call for an extended tour in Australia during the season of 1911-12. Prices: 50c to \$2.

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Sat. Mat.—"RIGOLETTO."

Sat. Eve.—"LAKE."

Repertoire for Second Week.

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Tues. Eve.—"HERODIAS."

Wed. Mat.—"LA BOHEME."

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Sat. Eve.—"LAKE."

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